MELODRAMATIC RIDDLE OPENS PLAYGOING SEASON—WHAT NEW PHOTOPLAYS DISCLOSE

"THIRTEENTH CHAIR" TENSE AND MYSTIC

Bayard Veiller's Expertly Made Melodrama Brilliantly Opens Season at Adelphi Theatre

THE THIRT	BENTH BAY	CHAIR.	Melod er. Mai	rama nageme
as the CUNTARIL		ALLES TO VALUE OF	llene V	an Rie
Will Crosby. Mrs. Crosby. Rescoe Crosby				
Braddish Tree	lish		Walt	er Lew
Howard Stand Philip Mason. Elizabeth Ers	kine		George Gertrud	e Dalte
Edward Wale Mary Eastwon Helen Trent.				
Orace Stands	n		Harrison	Hunt
Sermant Dun		********	Lame	Cord
Policek.	nnge	Ma	rgaret '	Wycher
Scene The	-Evening	room of	Roscoe	Croaby

A mystery melodrama that turns a whole sudience into amateur detectives is no mean feat in stagecraft. The failure of Inspector Tim Donohue to solve the riddle of "The Thirteenth Chair" is so complete that the individual spectator involuntarily and irresistibly takes a hand himself. What he recalls of the methods of Monsieur Dupin, Lecocq. Sherlock Holmes and Mr. Bucket is pressed into immediate service. About midway in the entertainment a slight and subtle hint is dropped which, if acutely pursued, would disclose the secret of the two seemingly insoluble murders, which are the mainsprings of a series of adroitly planned absorbing scenes. That last night's large audience, taken as a whole, missed this delicate clue was triumphantly demonstrated in the audible rustle of excitement strated in the audible rustie of excitement which ran through it when the machinery of Bayard Veilier's clever play eventually wrought the pulse-tingling denouement. It is hard to recall a footlight surprise better handled than this one. To find its parallel in the realm of fiction recourse must be had to "The Moonstone." Wilkie Collins, however, took two capaciour volumes to build up and unravel his classic mystery. Mr. Veiller expertly condenses his enigma and its answer in three rather short acts. They actually seem much longer than they really are in just the same way as tense situations in life invariably appear to be imperfectly measured by clock hands. A second-in a crisis ured by clock hands. A second-in a crisis can have the apparent duration of a year.

"The Thirteenth Chair" has been called a trick play, but since to create such a work in its best estate was clearly the author's intention, there can be nothing in-vidious or uncomplimentary in such a verdict. Some years ago Mr. Veiller tried his hand at melodrama with sociological trimmings. His highly successful "Within the Law" had points of technical excellence, but its philosophy or "message" was in no wise notable. Sheer entertainment through the medium of dramatic dexterity is his wise notable. Sheer entertainment through the medium of dramatic dexterity is his alm now. The attainment of that ambition eloquently serves to justify it. There is so much fun in keeping the well

padiocked secret of "The Thirteenth Chair" that the managerial hope that the critics will keep mum about it must necessarily be respected by any conscientious reviewer who still loves the theatre. There can be no harm, however, in saying the acumen of a spiritualistic modium, driven to des-perate measures when her own daughter is accused of being a murderer, triumphs over the wits of an exceedingly keen and vividly characterized police inspector, and that the numerous seauces presented, curiously compounded as they are of trickery and sin-cerity, vastly enhance the eerle allurement

of the piece.

Trippingly into type runs that ancient phrase "the acting leaves nothing to be desired." Valid proof is in most instances difficult, but Margaret Wycherly's realistic restraint as the alleged psychic medium temptingly invites high praise. Not since the Irish players came here has an "old Harrison Hunter's years of Shakespearean training are luminously manifested in the clear incisive enunciation with which he adorns his portrait of the baffled sleuth. Elleen Van Biene is winsome and appeal-ing in the rather difficult role of the heroine caught in the web of false accusation. The other parts are in competent hands. A single setting is the background for the swift, compressed action. H. T. C.

SAVE 11,000,000 LOAVES A YEAR WITH NEW BREAD

"Liberty Loaf" Refuses to Grow Stale, Its Discoverers

A new kind of bread which, according to its discoverers, refuses to grow stale even though the loaf be kept for four or five days is the latest step in ingenious economy inspired by Herbert Hoover's appeal to stop the food waste.

"Liberty Loaf" is the name of the new bread, which has been put out by the Freihofer bakeries.

According to William Freihofer, senior member of the firm, Charles Heerenden, a middle western baker and chemist, has been experimenting for forty years upon a process that would keep bread fresh and light for a week or more.

light for a week or more.
"We knew about the valuable work that Heerenden had done," Mr. Freihofer sald, "and we felt it our duty, if the tremendous bread waste could be eliminated in a time like this, to investigate the matter. The result was that we hought up the rights result was that we bought up the rights to the Heerenden process, did some additional experimenting in our own bakeries and brought forth a loaf of bread that will not grow stale for a longer time. I imagine, than bread has ever been kept fresh before."

The bread, Mr. Freihofer said, is a war bread only because the ingenuity which made it possible is the result of the urgent necessity to stop waste at this time. It is not made of substitute materials, as is the "war" bread of Europe.

"In fact," Mr. Freihofer continued, "there need be no alarm at all in America as to the possible introduction of substitute wren and Wappler, Stafford and Lyy and

the possible introduction of substitute breads, particularly so long as the people here respond to the appeal of the food administration to do their part toward con-serving the supply of white bread. It was to help Philadelphia housewives 'save a slice a day' that the Liberty Loaf was born.

born.
"Had-this war not come along when it did it is probable that the baking science would not for years have attained the advancement that it has by reason of the war's demands. Right here, for instance, is an example of the fact that war is not solely destructive, but in its far-reaching effects upon science and industry—in the inventive thought that it awakens and stimulates—it is constructive to an inestimable degree."

Before putting it on the market, Mr. Frei-hofer declared it was tested on his own

"And we found that on the fifth day," he said, "it was just as good as if not better than when the loaf was first cut."

The secret process by which the new bread is made concerns itself both with the milling and the baking. It is estimated that on the basis of a slice of bread a day was used in every home in Philadelphia, due to driness, the mast the new bread would be driness.

BRADY'S LABOR DAY IN PICTURE HOUSES

Arcadia and Regent Offer New Films From William A.'s Prolific Studios

FINE ACTING CLINCHES HIT TALMADGE, FARRAR, TOO

By the Photoplay Editor DIA—"The Marriage Market." World-w, with Carlyle Blackwell and June see Story by Clay Mantley, Directed by ar Ashley.

Some wicked deeds are done in this feature. There is a sham murder, a real one, general loose living on the part of Arthur Ashley, whose acting is above his direction, and a bit of heroic perjury, if that be a crime, offered by Mr. Blackwell. There are also no less than three villains. But we knew what the real crime and who the real knew what the real crime and who the real criminals are—a story that begins to be zestful only in the last couple of reels and the man who invented the footage system. Since fate (and the General Film) have ruled that 5000 feet constituted a picture story, the beginning of "The Marriage Market" is spent in "shots" at Wall street life, with much technical chat about stock and margins, and the usual situation where heroine Sells Herself to Villain No. 1 to Save her father's Honor. This hoary episode later is atoned for in part by a series of wildly moving incidents, done with much dignity, but fairly exciting. The actors likewise are stifled artistically by crude characters. Miss Elvidge takes on interest only when wielding a revolver, and Mr. Blackwell is more weeden they were. only when wielding a revolver, and Mr. Blackwell is more wooden than usual. The high light of the playing is Mr. Ashley's little portrait of the no-good husband. He should stick to acting.

REGENT—"Souls Adrift." World-Brady, with Ethei Clayton and Milton Sills. Directed by Harley Knoles. The tropical island motive involving castaways suitably youthful and comely for aways suitably youthful and comely for purposes of romance continues to do good service in the photoplay realm, as for many years it has done on the speaking stage and in fiction. Barrie used the situation in "The Admirable Crichton" as a basis for most delectable satire. H. De Vere Stackpole struck a deeper and more tragic note in "The Blue Lagoon," and in "Souls Adrift" suggestions from both the comedy and the tale are discernible. The isle, with its exotic vegetation, its gleaming white beaches and atmosphere of romanc isolation, is presented with admirable photographic effectiveness. The drama enacted there is not highly original nor an especial

Raoul A. Waish's moving and masterly production. "The Honor System." remains at the Stanley. The Palace submits "Joan the Woman" as its feature. Norma Tatmadge in "Poppy" is the Victoria's princi-

Patriotism and Bill Wilson-Globe In the shadow of City Hall William Wil-son enacts the role of a Mayor who gives away money and franchises. His sketch, "The Politician," is the laughing hit at the Globe. Mr. Wilson is creditably assisted by Margaret Dawson and Harry Lester, who complete an all-Philadelphia cast. An offering particularly in keeping with America's war spirit is "The Boys in Blue," which was awarded no end of applause. The different drills, manual of arms and exhibitions in wall scaling were capably

Frosini, accordionist; "On the Edge of Things," Louis Mintz, Jeanne Palmer, Wrenn and Wappler, Stafford and Ivv and Kola completed the bill. As usual, the pictures were up to the

Bobby Heath-Empress

Bobby Heath and his girly girls scored a decided hit as the leading feature at

the Empress, which reopened as a vaude-ville house yesterday.

As this house is under the direction of McGuirk & Sablosky, whose vaudeville circuit invades many States, the residents of Manayunk and vicinity are assured of standard vaudeville throughout the season There will be an entire change of bill twice weekly.

weekly.

Among others on the opening bill are
Jimmle Shea Sam M. Harris, in an interesting comedy playlet, "Peggy, the Will
o' The Wisp," and "The Witching Hour,"
another thrilling photoplay.

"A strong bill has been arranged for the
last haif of the week.

To Help Railroads Build Coal Cars

PERPENDICULAR WARFARE



Lemley and Mabel Bager, James Hutchin-son and Mary Dean, John Hallender and Sophia Whitehead, Michael Lozen and Marie Morrison, Howard M. Pleasanton and

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The new and original Fall and Winter Models and Colors are now ready, and are not on sale elsewhere.

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WAR-GLOOM TONIC IN ITALIAN MOVIES

Superb Photography, Historical Interest, Great "Shots," Also "Some" Audience

THE ITALIAN BATTLEFRONT—Official war films, photographed by chematographic divi-cion of Ralian sermy, under direction of gen-eral staff. Musical score. Carl Bernthaler, Management, William Moore Patch, Garrick Thgatre.

The shouting glory of the new Italian war films is not the splendor of the photography, nor the astonishingly close range of the action, nor the historical value of the very real scenes. It is the attitude of the "audiences." Yesterday afternoon's houseful (and to spare) reproved all that has ever been said about the volatility, the eager attentiveness to even small matters of patriotism, the necessity for physical motion of that race.

Although "The Italian Battlefront" can properly call the whole civilized world its spectator, plainly the pictures have an edded claim on submerged Carusos and unleveloped Tetrazzinis of the city. The way good voice and style n which they rose to the occasion was, to the descendant of a northern breed, simply stunning. The exhibition began at 2:15 and the applause at 2:16. It continued with few intervals until the show was over. Managers of stage productions might glean a golden tip from that fact. An Italian-filled auditorium on opening nights would insure a riot of reclame for almost any-

The Latin clamor over the military films. The Latin clamer over the military films, however, is wholly justified. They are as good as any such photographs can possibly be under barassing circumstances. And they have the extraordinary and hitherto untouched merit of being pleasing to the eye. Most battle movies are affronts to the optic nerve. These are sharp in composition, as finely grouped and shot? as if line or Griffith had staged the scenes, and illustrate what Italy is doing in nearly every llustrate what Italy is doing in nearly every

illustrate what Italy is doing in nearly every department of the conflict.

News congestion prevents detailed analysis of the individual features. A few may be mentioned, such as the mountain-elimiss of the Alpini, the transportation of artillery, ice trenches, glittering as the frozen altar hewed from the cold drifts, the capture of Austrian prisoners, the historically thrilling taking of the Gorizian fortress, land encounters, air raids, sea encounters. These are but a few of these magnificently photographed views.

graphed views.

But whether the screen disclosed one of But whether the screen disclosed one of the mules "lent" the land of King Victor by Uncle Sam or the ascent of a glowing peak, with its shimmering loveliness offset by the trappings of battle, or some such poignant flash as an officer learning of his brother's death, the men, women and children chapped and stamped and holled over. And when General Luigi Caderna came on the silver sheet, the whole assemblage went outle madsheet, the whole assemblage went quite mad with a fervor that was as funny as it was touching and tremendous.

The Italian war films are as bright and as big as the Italian heart.

B. D. Grand Theatre and to stand out they had it "go some" as the remainder of the show is excellent. Eddic Borden and company, Billy Bouncer's Circus. Hendrix and Padula, Swan and Swan and Al. Farren, together with pictures, compose the rest of the bill.

CASINO BILL FULL OF

Bowery Burlesquers Hand Local Audience One Large Barrel of Laughs

ANTI-GLOOM SERUM

Every year the "Bowery Buriesquers" come along, though each year something is added to make the show a little better. Lest night's audience at the Casino knew that the comedy was some of the best seen here this season. Frank Harcourt, an eccentric comedian, is especially amusing, and Billy Foster is not far behind him along conventional lines.

Edna Green, Pauline Pauli, Libby Hart

conventional lines.

Edna Green, Pauline Pauli, Libby Hart and Grace Anderson take the leads among the girls, and each one had something to please unrintedly. A comedy bit between Grace Anderson and Billy Foster drew a large cluster of kaughs. It is the comedy which puts the real "pep" into the show. The book shows the result to be careful work on the part of its author. work on the part of its author.

Song Revue-William Penn

Melodies, up to the minute, rendered amid settings; which are decidedly picturesque, are features of the New Scenic Song Reyue, which is the chief attraction for the first half of the week at tife William Penn. The numbers are of the kind that cling to memory and they are presented by artists of

Eddle and Edith Adair, two former Phila-delphians, offered a unique act in which brand new comedy and songs combined to bring many laughs. This lively pair de-serves credit of getting away from the usual trend of "couple" acts and giving us some-

thing new to think about.

Milo scored heavily with his surprises and imitations, and good acts were also offered by the Bison City Four, Jack and Jennie Gibson and Girard, Hughes and Roscoe. The photoplay, "The Mother Instinct," is of more than usual merit.

Storyland-Cross Keys

A little of everything in the way of music and a good line of comedy by way of varia-tion are the elements which make Storyland. the headline feature at the Cross Keys, all that could be desired. The musical num-bers introduced are in keeping with the times and the performers work with a vim that holds interest.

"Milady's Gown" proved to be a novelty of great interest, especially to the women. It gave an inkling of what would be worn ing the coming season and many good gestions for feminine attire were brought out in the course of the act.

Good acts were also offered by Gurde and

James, Johnson and Lee and Texico. News of the moment was flashed in the pictures and a good photoplay rounded out the show.

Six Virginia Steppers-Nixon-Grand The Six Virginia Steppers atepped their way into favor last night at the Nixon Grand Theatre and to stand out they had

GRACEFUL GIRLS' DANCE HEADS GOOD KEITH BILL

William Wilson and Bobby Heath Win Laughs in Other Vaudeville Houses

Marion Morgan's "Historical Roman Bab let," which is the headliner at B. F. Keith's this week, is justly so. It is an elaborate production, somewhat like others that have gone before and yet somewhat different, enough different to be well worth seeing and conventional enough so that if one misses it he need not weep copiously

many days.

Graceful maldens in filmy draperies form Graceful maldens in filmy draperies form a sort of dancing chorus through the presentation, which is in three episodes and carries a plot that makes it worth while to those who can never be satisfied with anything unless it has a story. The costuming, however, is done in a manner and with a historic appropriateness that make it quite proper. quite proper.

In the first episode a youth returns from In the first episode a youth returns from the games, having won apparently several firsts and more seconds. He is well re-ceived by the dancing girls and then enters the Temple of Vesta. The second episode presents the young women bearing tributes of fruit to the victor and the third sees the

of fruit to the victor and the third sees the young man in the temple. Very foolishly, he falls in love with the priestess, and Jove, the hero of mythological melodrama, strikes him dead with a lightning bolt. The scenery and music are excellent. Jack Donahue and Allee Stewart present a funny skit called "Natural Nonsense", lirnie and Ernie are funny in "Three Feet of Comedy." Haruko Onuki, a Japanese soprano, has a charming voice and charming personality. Charles Kenna has a talk that he calls "The Street Faker."

"Cranberries" is a playlet in which Nell Pratt, Marlon Day and Frederick Karr score. The Hirschoft Troupe offers a gypsy song and dance number. Palfrey, Hall and Brown have a singing number with hoboseque turn and Nolan and Nolan do comedy juggling.

Great Opening Show-Broadway If last night's bill at the Breadway is any criterion, South Philadelphia vaudeville

fats are assured of a season of vaudeville treats at this popular downtown playhouse. Heading the bill was Staley and Bier-reck in one of the most marvelous and en-tertaining musical transformation acts ever presented in vaudeville. The versatility of the performers was shown by their knowl-edge of operatic, classic and ragtime airs. Minstrels are always popular, and Norine Carmen's troups were no execution. Carmen's troupe were no exception okes were snappy, and the songs had to be encored many times. The feature photoplay offering was "The

Lone Wolf, from the popular novel of the same name by Louis Joseph Vance. Pazel Dawn has the principal role. Other acts which pleased were Patterson

and Hart and the Four Perrones There will be an entire change of bill Thursday, with Bobby Heath as the head-liner, and "God's Good Man" as the feature

